

# FEBRUARY

Magic Lantern Society

NEWS 2024



Be Sure to LOOK for those Buttons and roll-over effects

## In This Issue

<b>Magic Lantern Calendar – February 2024.....</b>	<b>2</b>
<b>From Reel and Slide February 1919.....</b>	<b>4</b>
<b>2023 Society Publications Now Posted to Internet Archive .....</b>	<b>5</b>
<b>What's in a Name? .....</b>	<b>6</b>
<b>Burlington Cty NJ Exhibit and Performances .....</b>	<b>8</b>
<b>About E. W. Goodrich of Boston.....</b>	<b>9</b>
<b>1905 Lantern Lecture Instructions .....</b>	<b>10</b>
<b>Welcome New Members .....</b>	<b>12</b>

Click on Slide Image



## The Magic Lantern Calendar –February 2024

### Events

Jan. 31, 2024, **Magic Lantern Show**, with Kevin Varty, member of the Magic Lantern Society, Potterspury Village Hall, 27 Church End, Potterspury, Towcester, NN12 7PX, UK.

Feb. 10 & 11, 2024, **The Amazing Magic Lantern Music Show**, featuring the wizardry of Martyn Jolly and the musical genius of Crank Williams & Patsy Decline, performing a series of original chromatropes and dissolving views, the Coolroom Northern Arts Hotel, 359 Barker St, Castlemaine, Victoria 3450, Australia.

Feb. 22, 2024, **How to Display Nineteenth-Century Magic Lantern Slides for a Twenty-First Century Audience**, Dr. Maura Lyons lecture on current research in conjunction with the exhibition Solving Problems: Drake Art & Design Faculty Exhibition, Anderson Gallery, Drake University, Des Moines, IA 50311.

Apr. 8, 2024, **Once-In-A-Century Experience: Solar Spectacle**, including magic lantern show, Genesee Country Village & Museum, 1410 Flint Hill Road, Mumford, New York 14511.

Apr. 26, 2024, **Magic Lantern Keynote**, presented by members of the NW Group, Magic Lantern Society of the US and Canada, Port Townsend Victorian Festival, Port Townsend WA 98368 USA.

June 15-16, 2024, **A Summer Excursion to the Netherlands**, special meeting of the Magic Lantern Society (UK), Den Haag, Netherlands.

July 13 & 14, 2024, **The Art of the Magic Lantern**, exhibit and performances, Lyceum of History and Natural Sciences, 307 High Street, Mount Holly, NJ 08060. Proposals due February 15.

**continued next page**



## The Magic Lantern Calendar –February 2024

### Exhibits

Opening Feb 5, 2024, **Fantasy: Realms of Imagination**, featuring slides from classic tales including Alice in Wonderland, Peter Pan, and Aladdin., Beeston Library and Community Hub, Town Street, Beeston, Leeds LS11 8PN, UK.

Opening Feb 19, 2024, **Fantasy: Realms of Imagination**, featuring slides from classic tales including Alice in Wonderland, Peter Pan, and Aladdin., Holt Park Community Hub and Library, Ralph Thoresby High School, Holtdale Approach, Leeds LS16 7RX, UK.

July 11 – Sept 28, 2024, **The Art of the Magic Lantern**, Burlington County Workers House gallery, Historic Smithville Park, 803 Smithville Rd, Mt. Holly, NJ 08060.

Ongoing, **The Path to Cinema: Highlights from the Richard Balzer Collection**, Academy Museum of Motion Pictures, Los Angeles CA USA. 9,000 magic lantern objects collected by former MLS president Richard Balzer. <https://www.academymuseum.org/en/exhibitions/path-to-cinema>

### Online

**Magic Lantern Performing Group**, Improve your skills every other Wednesday on Zoom. Contact Terry Borton: [tborton@magiclanternshows.com](mailto:tborton@magiclanternshows.com)

**De Luikerwaal Dutch Virtual Museum**, <https://www.luikerwaal.com/> Magic lantern history, pictures, stories.

**Lucerna – the Magic Lantern Web Resource**, online database collaboration covering all aspects of magic lanterns. <http://lucerna.exeter.ac.uk/>

**The Museum of American Magic Lantern Shows**, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page. [www.magiclanternmuseum.com](http://www.magiclanternmuseum.com)

To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to [briandrogers@gmail.com](mailto:briandrogers@gmail.com).

## Ad Slides—Good and Bad

A Department of Criticism, Edited for Reel and Slide Magazine by Jonas Howard

QUITE a number of our leading ad slide makers are learning to maintain some regard for the fitness of things in their designs and lettering. I have in mind certain ad slides which have been running in some of the lead theaters of New York City recently, exploiting a toilet cream.

Time was when the slide man felt no repugnance at putting a picture of a pretty girl over a background of chimney stacks and factory roofs, which stacks and roofs would immediately strike the eye of the advertising furnace builder, perhaps, but which are totally out of line with a cold cream announcement. I do not say that these backgrounds have actually been used in this way, mind you; but they offer an example of slipshod methods which, happily, are now disappearing. Above all, the slide to be attractive must possess harmony—not alone harmony of color values but harmony of design and a general fitness to the entire layout. The design should always be modest and subsidiary to the main point of interest; above all, it should be suggestive.

I have been seeing quite a few slides put out by the Excelsior Illustrating Company of New York, in recent months. I have never seen better screen material from the standpoint of good advertising than some of these slides. I was especially attracted to a Gorham Silver announcement, one of which is reproduced on this page. The design on this slide is suggestive of good taste in silverware, at first glance; harmony

## From Reel and Slide February 1919



is present in every line. I doubt whether the scene of the village at the left of the circle is worth while, as it is too apt to detract from the main idea and is inclined to crowd the space.

I doubt whether one in ten in the average theater audience will understand that this scene represents the village of Portsmouth, during the slide's brief period before their eyes. When you give them a landscape to gaze upon, they are not so

likely to read your ad and consequently its effectiveness is seriously reduced.

But the treatment of this slide as a whole is excellent. The lettering is easily read and has "class."

\* \* \*

Another slide by Excelsior is reproduced herewith, made for the Southern Cotton Oil Company. I am inclined to think that if the model had been busily engaged in using Wesson Oil in the scene, and not looking at the audience, it would have been more effective. If she were a raving beauty, we might even forgive Excelsior for what they have done. But she is not.

The articles of food are well done and look tasty. The arrangement of the space is excellent. The can is brilliantly illuminated when the image is thrown on the screen, a highly important function of the ad slide. We are given "Wesson Oil" as a parting, though at the bottom and directly underneath appears the local dealer's announcement.

The Excelsior people seem to have ample restraint in what they do. They rather underdo a thing than overdo it, which is a valuable policy in making high-class ad slides. The Lord's Prayer has been engraved on a pinhead by some chap with plenty of time on his hands, but certainly nobody should ever attempt to do it for actual use by a minister.

\* \* \*

Even in our best theaters now and then we

*continued next page*

## Reel and Slide Feb 1919 continued

see slides on the screen which are of good' quality, but they are framed crookedly. I once called the attention of an operator to this fact and he grew indignant. He declared that the ad slides given him to exhibit are nearly always crookedly made. That is, he may frame them correctly, but they still will look awry because of a defect in manufacture.

A crooked or lopsided image on the screen is bad advertising. The slide with such a defect should never be shown, as it will do more harm than good. Though the theater man often will run a slide with a crack in it, the slide maker cannot control this. But he can see that his alignment is straight at all times before he makes delivery and should do so.

The average run of advance slides exploiting moving picture productions are poor enough. Film men seem to think that the cheap slide is the thing needed, though they boast of the quality of the films in question on the same piece of glass. Slide makers who are doing a moving picture business all know how difficult

it is to get a good price for work in this field, and have given up long ago.

The main trouble is that most of these slides are hard to read and more difficult to understand. I find myself at a loss often to know whether Mary Pickford wrote the play or is only acting in it ; whether the producer is playing the lead or the author is producing it. And the colors are badly done.

## 2023 Society Publications Now Posted to Internet Archive



Internet Archive is a non-profit library of millions of free books, movies, software, music, websites, and more.



All of our Society 2023 publications are now posted on Internet Archive. All are word searchable through Internet Archive's general search box or, if you go into our Society's Collection and search, you can click a box and just word search among our Society Publications. Within our Collection you can filter, sort, or just browse by year. To see all years available click on the blue "more" under the "Year" list on the left side of your screen.

All Society publications since its first Magic Lantern Bulletin published in 1979 are posted on Internet Archive

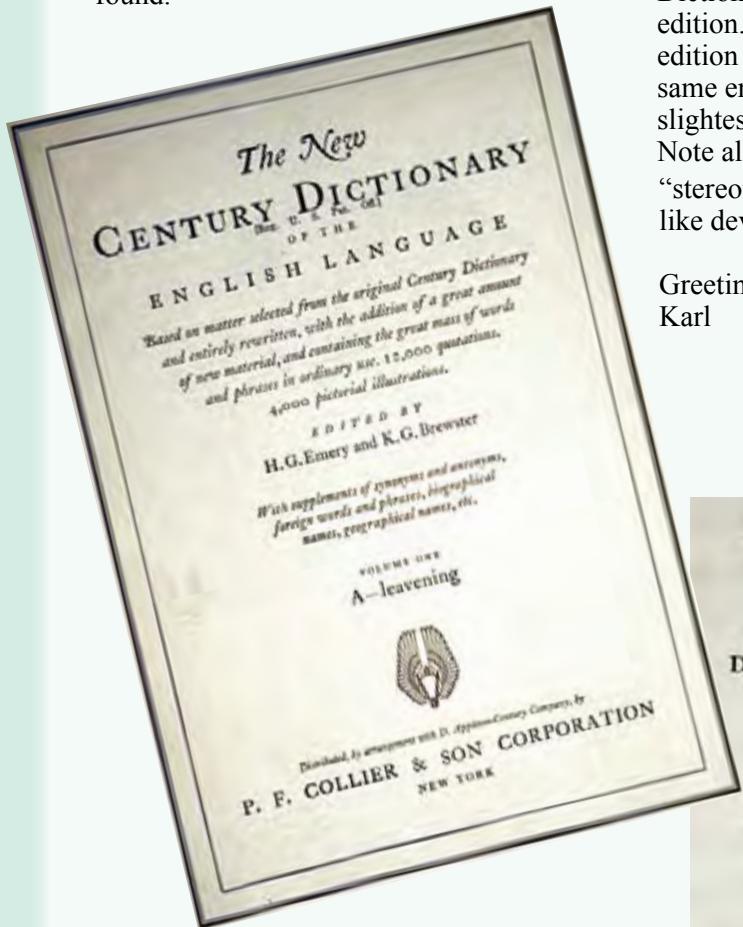
Access Internet Archive at <https://archive.org>

Or, go direct to our Society's Collection <https://archive.org/details/magic-lantern-society>

## Karl Link

Larry,

Here is another magic lantern reference I found.



These two entries are for "Magic Lantern", and for "Stereopticon", and both are from the "The New Century Dictionary", 1936 edition. The 1938 edition has the exact same entries without the slightest change.

Note also the entry for "stereotrope", which apparently is a zoetrope like device (I don't think I've ever seen one).

Greetings,  
Karl

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THE CENTURY CO.

Copyright, 1933, 1934, 1936, by  
D. APPLETON-CENTURY COMPANY

Copyright, 1927, by  
THE CENTURY CO.,  
in all countries subscribing to  
the Revised Bern Convention

All rights reserved

366

## What's in a Name?

magical

999

that *magic* wand," Longfellow's "Maidenhood"); also, operating like or suggestive of magic (as, "the painter's *magic* skill": Cowper's "Task," i. 422); marvelously potent.

—**magic lantern**, an optical instrument for projecting on a screen or the like, in the dark, magnified images of transparent photographs, etc.—**mag'i-cal**, *adj.* Magic.—**mag'i-cal-ly**, *adv.*—**ma-gi-cian** (*ma-jish'an*), *n.* [OF. *magicien*.] One skilled in magic; a wizard; also, one who practises legerdemain; a conjurer.

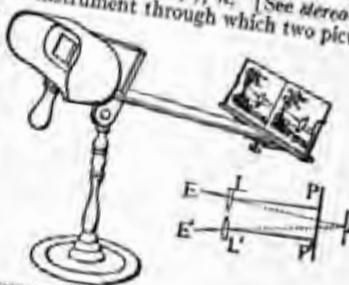
**ma-gilp** (*ma-gilp'*), *n.* [Origin unknown.] In *painting*, any of various jelly-like preparations, as a mixture of mastic varnish and linseed oil, used by artists as a vehicle for oil-

from  
*mag*  
thin  
defic  
gene  
or v  
**mo**  
**mag**  
**mag**  
coun  
well  
vill

**o-metric** (*ō-met'rik*), *adj.*—**ster'e-o-met'ri-cal-ly**, *adv.* *Gr.* *stereos*, solid, + *metron*, neut. of *metron*, of or for sight, *E. optic*.] An improved form of magic lantern, having a powerful light, and usually consisting of two complete lanterns arranged so that one picture appears to dissolve while another is forming.

—**ster'e-o-scope** (*ster'ē-ō-skōp* or *stē-rō-*), *n.* [See *stereo-* and *-scope*.] An optical instrument through which two pictures of the same object, taken from slightly different points of view, are viewed, one by each eye, and which produces the effect of a single picture of the object, with the appearance of solidity or relief.

—**ster'e-o-scop'ic** (*stē-rō-skōp'ik*), *adj.* *Gr.* *stereos*, solid, + *skopeō*, to look at. *—* The light-rays from corresponding points of the two pictures *J* and *J'* are reflected in passing through the lenses *L*, *L'*, and *A*, *A'*, their directions changed so that they now seem to meet the eyes *E*, *E'*, to diverge from a common point *A* beyond the plane of the pictures.



—**ster'e-o-sco-pist** (*stē-rō-skō-pist*), *n.* One versed in the use or manufacture of stereoscopes.—**ster'e-o-sco-py**, *n.* The use or construction of stereoscopes.

—**ster'e-o-trope** (*stē-rō-trop* or *stē-rō-*), *n.* [See *stereo-* and *-trope*.] A device based on the same principle as a zoetrope but fitted with a stereoscope, so that the objects viewed appear solid as well as in motion.

—**ster'e-o-type** (*stē-rō-typ* or *stē-rō-*), *n.* [F. *stéréotype*, *stér* + *typ*, to stamp, *stamper*.]



## Parts and Information

**From Tim Shinners**  
timshinners1@gmail.com

Larry,

Happy New Year Larry! Would it be possible to include a search request in the next e-Pub for a chimney for the Optimus magic lantern that I'm in the process of restoring? I've included a pic of the opening (5 1/8" x 1 15/16") as well as a diagram of what



Please share any information  
you have about this inquiry  
also send to  
**LARRY**





## Burlington Cty NJ Exhibit and Performances

Exhibit July 11-Sept 28, 2024

Performances July 13-14, 2024

Request for Proposals due **February 15, 2024** - see link for on-line form

Request for Proposals – see link for on-line form Due February 15, 2024

We are planning a Magic Lantern and pre-cinema exhibition in our Workers House Gallery in Historic Smithville Park in Eastampton, NJ.

The exhibit will run from July 11–September 28, 2024. We will mostly be exhibiting a collection of Magic Lanterns, some other pre-cinema tech as well as historic slides and contemporary artist-made slides.

In addition, we are planning a Magic Lantern weekend of performances at our Burlington County Lyceum of History and Natural Sciences in the neighboring town of Mount Holly on July 13 & 14.

We are looking for proposals for performances for our weekend event. [https://burlingtoncountynj.formstack.com/forms/magic\\_lantern\\_performance\\_proposal](https://burlingtoncountynj.formstack.com/forms/magic_lantern_performance_proposal)

I'm thinking half an hour performances, or even shorter would be fine, but I'd love to get your feedback on what the best format for this would be, the time of performance, the time needed between performers, whether we should do a panel discussion on Sunday, just have a Q & A after each performance or a combo of both, etc.

Lynn Lemyre  
Arts & Cultural Affairs Coordinator  
Burlington County Division of Parks  
Historic Smithville Park, Eastampton, NJ 08060  
<http://www.co.burlington.nj.us/1346/Arts-Culture>

INFORMATION

Wanted

## About E. W. Goodrich of Boston

From Larry Cederblom

designerlc@comcast.net

Does anyone have any additional information about the slide producer  
E. W. Goodrich of Boston?

I have seen his label on many of my  
slides and also listed as source of a  
slide image from the Northeastern  
University Photograph collection:  
Image: Law School building at  
47 Mt. Vernon Street, exterior

Creator:  
E.W. Goodrich,  
Tremont Temple,  
Boston  
(Photographer)

The  
society  
catalog of  
Slide Producers,  
Distributors and  
Studios has name and  
three different address and  
dates: c1911

Please share any information  
you have about this inquiry  
also send to  
**LARRY**



## Coming Attraction Slides



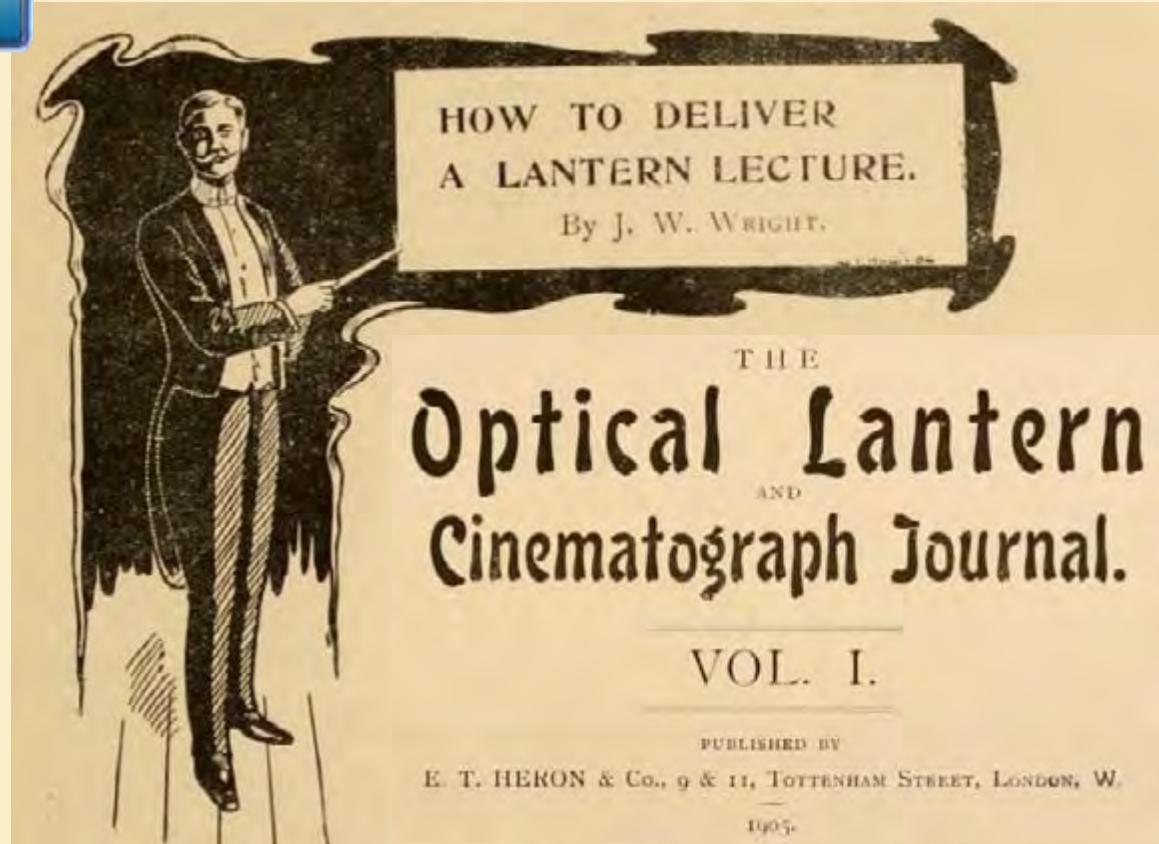


## 1905 Lantern Lecture Instructions

THE first item to be dealt with in delivering a lecture that will be a source of satisfaction to oneself, and a pleasure to the audience, is a most important one — that of providing oneself with a thoroughly up-to-date machine (or lantern), that one can place every confidence in. I do not mean by this that it must of necessity be a £10 or £50 instrument, but one that will give a good, sharp, clearly-defined picture. Care should

at all times be taken to get good condensers, lens, jets and limes. This is, in my opinion, the first item towards making a lecture a success.

The second item is that of having a thoroughly competent man at the wheel, or, in other words, a man in charge of the lantern who thoroughly



<https://archive.org/details/opticallanterci01lond/page/n5/mode/2up?view=theater&q=illustrated+views>

knows his business, and one who knows (as it were) how to get the last ounce out of the lantern. No doubt there is often a difficulty in obtaining men of the above "description, but in my humble opinion there is nothing that is such a drawback to a lecturer (be he the very best lecturer in the world) as that of having an incompetent lanternist.

Especially is this so in the working of effects. Therefore, not only must the lantern outfit be good, but the manipulator must be good also. Nothing jars on an audience so much as mistakes (such as slides being put on wrong end up) being made with the lanternist. Such little things are all little somethings that tend to diminish the interest in the lecture, and at the same time hold up the operator to ridicule. By being careful the man at the wheel, therefore, tends to make the lecture a success.

Now I come to the third, and, in my opinion, the most important item to be dealt with, if one wishes to make his lecture a thorough success. It is the most important one of slides. In writing this, I must be very careful not to give offence to any slide manufacturer or dealer; nor

have I in my mind, for the moment, any particular firm or individual ; but I contend that the greatest evil we in the lantern world have to meet to-day is the manufacturer of the cheapest, rubbishy class of slides. We are bound to call them slides

**continued next page**

## 1905 Lantern Lecture Instructions continued

because they are sold as such. These slides are put on the market and are taken up by the dealers, who take them, perhaps, because their only merit is their cheapness. They are loaned out at a very cheap rate. They, perhaps, find their way into the hands of some amateur lecturer, who may not know anything about the value of a slide, only that it is a slide. With what result?

We will surmise, for a moment, that the lecturer is the minister of some particular church. The lecture has been duly announced, and well posted, and on the night the hall or schoolroom is full. So far, so good. Now comes the cup of sorrow. The lecture is given, perhaps, in a most beautiful and eloquent style, but what about the slides? The audience shortly begin to yawn, and are wishing for the time of dismissal to arrive. What have those cheap slides done? Simply this: for the time being they have utterly crushed out all the desire of that particular audience to again attend a lantern lecture. Supposing, on the other hand, those slides had been good, or better still, of the very best quality, what different results there would have been! Every member of that audience would leave eagerly looking forward for the next announcement of a lantern lecture.

Not only this, but look at it in another way. Supposing that shortly after a lecture such as I have just described, some of our leading scientific or University men happen to be called to the same town to give one of their lectures, bringing with them some sixty or seventy slides of the very best, and when they arrive at the hall find themselves in a half-filled, instead of a crowded room. They naturally ask how is it? Answer: Previous show. Cheap slides. Therefore, in my opinion, if we wish to make our lectures a success we must have good slides.

I have now dealt with the three most important items that go to make a successful lantern lecture. Now I come to very delicate ground, viz., that of the Lecturer.

This I scarcely dare term an item. We are all aware that there are men who seem specially adapted to this kind of work; it seems no trouble to them to entertain an audience for ninety or one hundred and twenty minutes. The difficulty is they are so limited in number. I have found ministers who are gifted with a beautiful flow of eloquence, when following their calling, but who utterly fail in their ability to conduct a lantern lecture.

The main points that go to make a successful lecturer are briefly these: —

1st. A pleasant and distinctly clear voice, that can be heard in the remotest corner of the room.

2nd. The lecturer should be master of the subject he has in hand; master so far as his elocution is concerned.

3rd. Brevity and conciseness in his explanation of any given picture, that may be upon the screen.

These are points to be observed in the lecturer, and this is my fourth point towards making a lecture a success. Another item and I have done.

I find my lectures and entertainments are most appreciated when I can introduce songs or recitations bearing directly on the given subject, with which I am dealing. Always bearing in mind one thing, viz., better to pay a good singer than have the whole show spoiled by an indifferent one. These are points, which carried out, cannot fail to ensure an ever-increasing interest in Lantern Lectures.

## A Big Thank You to the following:

Terry Borton  
Ron Easterday

David Evans  
Karl Link

Brian Rogers  
Tim Shinners

for contributing  
to this months issue.

# Moving Picture World (Jan-Jun 1910)

**BRAYTON MFG. CO. CHICAGO**

**MIRRORS**  
For the ladies  
for the ladies to  
Adjust their  
**HATS.**  
Please remove your hats  
during the performance.

No. 130. Colored, 80 Cents Postpaid.  
Must be seen to be appreciated.

**WE MAKE SLIDES FOR ALL PURPOSES.**

We enjoy the reputation for making the  
**ONLY High Grade** order pulling **Advertising Slides** and the most **Artistic Announcements**.

Every **BRAYTON SLIDE** is sold under a  
guarantee against faulty execution.  
Satisfaction of your money back.

**BRAYTON MFG. CO. 122 Randolph Street, CHICAGO**

**Faultless Slides**

Each one of **BRAYTON'S SLIDES** is an example of the best of the slide makers art. Each slide perfect in every detail.

The Theatre using **BRAYTON SLIDES** is "dead" sure it is pleasing its patrons.

**BRAYTON SLIDES** cost no more than the ordinary unknown makes.

**PRICE & TOMPKINS,**  
**Jewelers & Opticians.**  
Diamonds  
Watches  
and  
Jewelry  
Carved Fitting  
Fine Watch  
Repairing  
Sixteenth and Broadway.

All our product equal to this.

## Welcome New Members

### Amanda Packard

Genesee County Village and Museum,  
Mumford, NY  
<https://www.gcv.org/>

### Heath Patten

Cleveland Heights, OH  
Visual Resources Curator  
Program Director of Libraries' Exhibits & Traveling Exhibits  
Co-Director, OCL Digital Collaborative  
Supervisor, Digital Imaging Lab  
Oberlin College Archives, Oberlin College and Conservatory

### Malcolm Weizer,

Ojai, CA

## Welcome Returning Member

### Yoriko Iwata

Professor  
Nagoya, Aichi  
Japan